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Bellini, *Dizionario*. Grimm, *Deutsches Wörterbuch*, shows that the term 'mummy' has been applied to pissasphalt.

These extracts may close with one from a *Fragment on Mummies*, inserted by Wilkins in his edition of Sir Thomas Browne (4. 274-5) as a work of that author, but now believed to have been a fabrication of James Crossley (1800-1883); see *Dict. Nat. Biog.* on Browne and Crossley. As a search through the *Liber Totius Medicine* of 'Alī ibn al 'Abbās, Lugd. 1523, by an official of the British Museum, has failed to discover the 'deliverance' attributed to Haly, this allusion may well be an element in the mystification. The passage follows:

'That mummy is medicinal, the Arabian Doctor Haly delivereth and divers confirm; but of the particular uses thereof, there is much discrepancy of opinion. While Hofmannus prescribes the same to epileptics, Johan de Muralto commends the use thereof to gouty persons; Bacon likewise extols it as a stiptic: and Junkenius considers it of efficacy to resolve coagulated blood. Meanwhile, we hardly applaud Francis the First, of France, who always carried mummies with him as a panacea against all disorders; and were the efficacy thereof more clearly made out, scarce conceive the use thereof allowable in physic, exceeding the barbarities of Cambyases, and turning old heroes into unworthy potions. Shall Egypt lend out her ancients unto surgeons and apothecaries, and Cheops and Psammiticus be weighed unto us for drugs? Shall we eat of Chamnes and Amosis in electuaries and pills, and be cured by cannibal mixtures? Surely such diet is dismal vampirism; and exceeds in horror the black banquet of Domitian, not to be paralleled except in those Arabian feasts, wherein Ghoules feed horribly.

'But the common opinion of the virtues of mummy bred great consumption thereof, and princes and great men contended for this strange panacea, wherein Jews dealt largely, manufacturing mummies from dead carcasses, and giving them the names of kings, while specifics were compounded from crosses and gibbet leavings. There wanted not a set of Arabians who counterfeited mummies so accurately, that it needed great skill to distinguish the false from the true.

Uneasy stomachs would hardly fancy the doubtful potion, wherein one might so easily swallow a cloud for his Juno, and defraud the fowls of the air while in conceit enjoying the conserves of Canopus.'

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### MON HABIT.

Béranger.

#### I.

Sois-moi fidèle, ô pauvre habit que j'aime !  
Ensemble nous devenons vieux.  
Depuis dix ans je te brosse moi-même,  
Et Socrate n'eût pas fait mieux.  
Quand le sort à ta mince étoffe  
Livrerait de nouveaux combats,  
Imite-moi, résiste en philosophe :  
Mon vieil ami, ne nous séparons pas.

#### II.

Je me souviens, car, j'ai bonne mémoire,  
Du premier jour où je te mis.  
C'était ma fête, et, pour comble de gloire,  
Tu fus chanté par mes amis.  
Ton indigence, qui m'honore,  
Ne m'a point banni de leurs bras.  
Tous ils sont prêts à nous fêter encore :  
Mon vieil ami, ne nous séparons pas.

#### III.

A ton revers j'admire une reprise :  
C'est encore un doux souvenir.  
Feignant un soir de fuir la tendre Lise,  
Je sens sa main me retenir.  
On te déchire, et cet outrage  
Auprès d'elle enchaîne mes pas.  
Lisette a mis deux jours à tant d'ouvrage :  
Mon vieil ami, ne nous séparons pas.

#### IV.

T'ai-je imprégné des flots de musc et d'ambre  
Qu'un fat exhale en se mirant ?  
M'a-t-on jamais vu dans une antichambre  
T'exposer au mépris d'un grand ?  
Pour des rubans la France entière  
Fut en proie à de longs débats ;  
La fleur des champs brille à ta boutonnière :  
Mon vieil ami, ne nous séparons pas.

#### V.

Ne crains plus tant ces jours de courses vaines  
Où notre destin fut pareil ;  
Ces jours mêlés de plaisirs et de peines,  
Mêlés de pluie et de soleil.

Je dois bientôt, il me le semble,  
Mettre pour jamais habit bas.  
Attends un peu ; nous finirons ensemble :  
Mon vieil ami, ne nous séparons pas.

*Der alte Reiter und sein Mantel.*

Carl von Holtei. (Aus dem Melodrama : *Leonora*, 1827).

I.

Schier dreissig Jahre bist du alt,  
hast manchen Sturm erlebt ;  
hast mich wie ein Bruder beschützt,  
und wenn die Kanonen geblitzt,  
wir beiden hab'n niemals gehebt.

II.

Wir lagen manche liebe Nacht,  
durchnässt bis auf die Haut ;  
du allein hast mich erwärmet,  
und was mein Herze gehärmet,  
das hab' ich dir, Mantel vertraut.

III.

Geplaudert hast du nimmermehr,  
du warst mir still und treu ;  
du warst mir getreu in allen Stücken,  
darum lass' ich dich auch nicht mehr flicken,  
du Alter würdest sonst neu.

IV.

Und mögen sie mich verspotten,  
du bleibst mir theuer doch ;  
denn wo die Fetzen 'runter hangen,  
sind die Kugeln hindurch gegangen,  
jede Kugel die macht' ein Loch.

V.

Und wenn die letzte Kugel kommt  
in's deutsche Herz hinein :  
lieber Mantel, lass dich mit mir begraben,  
weiter will ich von dir nichts haben ;  
in dich hüllen sie mich ein.

VI.

Da liegen wir zwei Beide  
bis zum Appel im Grab !  
Der Appel der macht Alles lebendig,  
da ist es denn auch ganz nothwendig,  
dass ich meinen Mantel hab' !

A recent reading of the above songs called my attention not only to the resemblance of the subject-matter, but to a certain similarity of treatment as well. This does not imply that one writer must necessarily have copied from the other, since there are many subjects which poets are likely to deal with independently. Both songs belong to the first half of the nineteenth century. I find that

the French song is printed between two other songs by Béranger, both of which are dated 1816 ; the German song is of 1827 and is taken from the melodrama *Leonora*, by Carl von Holtei. I have been unable to ascertain as yet whether Carl von Holtei was acquainted with Béranger's songs or not. It is known, however, that his melodrama was written after his return from Paris.

Meanwhile I desire to point out a few minor resemblances as well as differences between the two songs. In both songs an inanimate thing is addressed as if it were a living being. There is tenderness and naïveté in both ; and the speaker in each case hopes that his long companionship with his coat may never end. In both songs the old age of the garment is dwelt upon ; both are torn and have been patched.

Among differences, we note that the mantle is that of a German soldier—the coat of the Frenchman that of an ordinary citizen. In the German song there is a closer intimacy and friendship between the man and his mantle—a greater *Innerlichkeit*, more heart. In the French song we are considerably removed from the simple strains of the German warrior—there is a more self-conscious art, more reflection.

In the French song the coat is the thread on which the owner strings the beads of memory—he recalls a celebration of his saint's day when the coat was new ; and a patch in the coat brings to his mind an old love-scene. In the German song the old soldier's heart is in a glow of emotion at the idea of their having had all kinds of experiences together, but he does not recall particular events.

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## GERMAN LITERATURE.

JULIUS VOGEL : *Aus Goethes Römischen Tagen.*  
Kultur- und kunstgeschichtliche Studien zur  
Lebensgeschichte des Dichters. Leipzig : E.  
A. Seemann, 1905. 8vo., viii u. 330 S.

Dass das Interesse für Goethes Aufenthalt in  
Italien in fortwährendem Wachsen begriffen ist,  
haben die jüngsten Publikationen von Graevenitz